

POLA NEGRI HERE IN HER LATEST PICTURE

"One Arabian Night," Glittering Romance of Old Bagdad, Gives European Star Opportunity to Show at Best.

POLA NEGRI, brilliant star of "Passion" and "Gypsy Blood," will be seen this week at Crandall's Metropolitan Theater in "One Arabian Night," a glittering romance of old Bagdad, jewel city of the Orient. Never has there been brought to the American screen a spectacular drama so rich in entertainment, so colorful in narrative, so magnificent in production or so splendidly acted as this exceptional offering.

"One Arabian Night," like its predecessors from the Lubitsch studio, brings mighty vistas to the silver sheet, peopled with thousands of perfectly drilled and wonderfully directed actors and partakes of a quality of photography that has not been equaled in other productions.

The story is a remarkably graphic and surprisingly comprehensive adaptation of "Sumurun," with its Oriental intrigue, wandering players, mighty sheiks, gorgeous palaces and carefully guarded harems, where languorous beauties risk the master's wrath for a glimpse of the outside world.

Pola Negri, in sharp contrast with her Carmen and even more startling departure from the dignified mold of her du Barry, appears in the role of a wild desert dancer, wending her way toward Bagdad with a troupe of jugglers, owned and managed by a hunchback clown. The clown shelters his star with paternal rather than managerial faithfulness for he has fallen completely victim to her fascinating charms and cherishes a forlorn hope that some day she will consent to take his love seriously.

Spied out by a crafty slave dealer dispatched by the Grand Sheik to find a new beauty to supplant the favorite wife who has displeased her lord, the dancer is bartered for, for the harem. The same day, however, she falls desperately in love with the young sheik, son of the mighty one who seeks the dancer's youth. Thus is the way paved for a typical "Arabian Nights" plot to develop and spend itself in the opulent atmosphere of a palace the like of which has never before been pictured.

The presentation of "One Arabian Night" at the Metropolitan this week will be notable for the quality of a brief prologue, secured especially for this engagement by special arrangement with Joseph Plunkett, managing director of the Strand Theater in New York. The bill will be distinguished by an appropriate and highly interesting concert overture, "Scheherazade," by Rimsky-Korsakoff, which will be played by the Metropolitan Symphony under the conductorship of N. Mirakay.

The program for the week will be rounded out by abbreviated camera subjects and special symphonic interpretation of the bill's major feature.

LOEW'S PALACE "Morals"

MAY McAVOY, the beautiful young girl star, who fascinated all Washington a few months ago with her talent in the adaptation of Sir J. M. Barrie's Scotch fantasy, "Sentimental Tommy," returns to the screen of Loew's Palace Theater this afternoon for a week's engagement as the featured star of the Palace program in William D. Taylor's vivid and entrancing picturization of William J. Locke's now famous novel, "The Morals of Marcus Ordeyne."

The appearance of Miss McAvoy in "Morals," as the production for the screen has been titled, will be supplemented by one of the gayest and most brilliant array of added screen and musical attractions the Palace program has afforded in months.

The extra added attraction will be Buster Keaton, the peerless comedian, in his latest comedy hit, "The High Sign," and additional program inclusions are a Burton Holmes travelogue, "Nice and Cannes," the Pathe News views, a symphonic overture by the Palace Symphony Orchestra under the direction of Thomas Joseph Garmon, consisting of selections from the opera of "Aida."

"Morals," the latest screen production to bring Miss McAvoy to the silver sheet, is one of the most alluring and fascinating stories ever written. It concerns Carlotta, a young girl reared in a Turkish harem and taught to believe that marriage is the logical career of every woman, who is suddenly transplanted, at the age of seventeen, into the upper levels of British society as the ward of a staid and socially impeccable British bachelor. The violent contrast between the East and the West thus engendered paves the way for some remarkably humorous, interesting and altogether romantic interludes.

Miss McAvoy is supported by an exceptional cast of players that includes William F. Caxton, William E. Lawrence, Kathryn Williams, Bridgeta Clark and many others.

WIN IN SHADOWLAND



POLA NEGRI, METROPOLITAN

Glimpsing What Is Coming to Our Screens

"A MAN'S HOME," a Ralph Ince picture, will be at the Metropolitan all next week, showing at the Knickerbocker on Sunday and Monday.

"The Sheik," with Rudolph Valentino and Agnes Ayres, comes to Moore's Rialto next week.

Wanda Hawley, in "Her Face Value," Tom Moore and Helene Chadwick, in "From the Ground Up," and Marie Prevost, in "Moonlight Follies," will be seen at the Knickerbocker next week.

Eugene O'Brien, in "Clay Dollars," Alice Brady, in "Hush Money," and Hoot Gibson, in "Action," will be seen at Crandall's next week.

Marion Davies, in "Enchantment," comes to Loew's Palace November 20.

Alice Lake, in "The Infamous Miss Revell," will be screened at The Strand next week.

KNICKERBOCKER "One Arabian Night"

POLA NEGRI will be the star of the bill at Crandall's Knickerbocker Theater today and tomorrow in "One Arabian Night," the most gorgeous of all the vehicles in which she has appeared before the American public. In this stupendous spectacle, the star is cast as a wild desert dancing girl who captivates the Grand Sheik and his son by the artful sorcery of her performance with the little band of players wending their way slowly toward Bagdad, wonder city of the East.

The production is a masterpiece of magnificent investiture; the acting of the entire company of thousands superb, and the photography of amazing quality. The Knickerbocker Symphony, under the conductorship of Signor Ernesto Natiello, will render a concert number consisting of selections from Bizet's "Carmen" and the bill will be completed by short-reel film features and other special attractions.

Another exceptionally interesting bill is announced for Tuesday and Wednesday when the chief feature will be V. Hobart's morality play, "Experience," with Richard Barthelmess in the role of Youth. The comedy offering will be "Exit Quietly," starring Bobby Vernon.

Thursday and Friday Eugene O'Brien will be seen in "Clay Dollars," the story of a young city chap who takes his place in a small rural community in order to salvage an inheritance of doubtful value. The action is brisk and the situations abound in comedy. As a companion feature will be shown Mack Sennett's newest two-reel comedy, "Wedding Bells Out of Tune." The concert number following the "Plaque Dame" overture of Tuesday and Wednesday will be selections from Victor Herbert's "The Fortune Teller."

On Saturday only Bebe Daniels will be seen in "The Speed Girl," a deftly turned comedy-drama based on the star's recent escapade in a Los Angeles jail where she served a term for speeding. An auxiliary attraction will be the two-reel drama of the Northwest, "On the Trail," in which Irving Cummings provides a spirited study of a member of the R. N. W. M. P. The overture number will be comprised of popular hits from "The Girl in the Spotlight," by Herbert.

THE STRAND "Conflict"

THE photodramatic attraction again takes precedence over the vaudeville offerings of the program at the Strand Theater beginning today, the former presenting popular and beautiful Priscilla Dean in a Universal-Jewel super-production entitled "Conflict," said to be one of the most thrilling, breath-taking, superbly staged pictures ever screened.

Love, hate, anger and joy all find an outlet in the gripping story, and admirers of the talented star who have been awaiting her latest picture after having enjoyed "Reputation" so thoroughly, will be more than repaid for their patient vigil.

If advance reports are correct the vaudeville half of the bill is also unusually good, "One, Two, Three," a novel melodious musical satire featuring a quintette of versatile artists being offered as the headline attraction, with Nippon's foremost entertainers, Hashi and Oscar in spectacular oriental frolics, the Pesci Duo presenting "The Harpist and The Singer," Al Lester and Company in "Beezy Farcel Bits" and Race and Edge giving a hilarious laugh skit entitled "London Bridge," appearing in the order named.

A program of selected short film features will be given in conjunction with the major attraction, coupled with a special interpretative orchestration arranged by Arthur J. Manvell and perfectly rendered by his Strand Orchestra, other musical numbers including an overture Michaels' descriptive composition "The Forge in the Forest," the synopsis of which covers "At Night"—"Daybreak"—"By the Brook"—"Five O'Clock"—"The Forge"—and "Finale." The exit march number will be Fisher's popular hit "Wimmin'."

Installs Lights.

CONCEALED lights have been installed by Manager Robbins of B. F. Keith's Theater to illuminate the front of the building. The beautiful effect occasioned much favorable comment from passers-by.

All Mosconis Can Dance Like Sire

PROBABLY no one in the world is better pleased by the success of the Mosconi brothers and their talented sister Verna, who are this week's headliners at B. F. Keith's Theater, than their father. The elder Mosconi was one of the greatest dancers of his time, and it was his chief ambition that his sons should succeed him.

To him, dancing was both an art and a profession. He never ceased to study it, during all the time that he was actively engaged in dancing, and just as a famous lawyer or statesman hopes that his son may carry on his work, Mosconi senior had high ambitions for his children. It often happens that the sons of men who reach distinction in any special field are mediocrities, but that was not the case in the Mosconi family. The boys and Verna made good. They had a natural aptitude for dancing, they entered into it with interest and enthusiasm, and they are now at the top-notch of their profession.

Louis and Charles, of course, are best known of the four Mosconis now appearing on the stage, but their sister Verna and their youngest brother Willie have every intention of showing their elders a few things. Louis and Charles will have to keep themselves at their best, or the others may surpass them.

The Mosconis attracted much attention in "Hitchy-Koo," and have featured many productions of the Frisk's Club.



MAY McAVOY, LOEW'S PALACE

Ben Doesn't Repine.

BEN WELCH, the monologue comedian coming to Keith's, hopes to recover his sight. In spite of his affliction Ben keeps busy making the public laugh and never complains over his condition.

CRANDALL'S "The Idle Class"

DEPARTING temporarily from its custom of presenting several photoplays in a single week, Crandall's Theater, beginning with this afternoon, will present for the entire seven-day period a double-feature bill. The foremost attraction will be supplied by Charlie Chaplin in his latest comedy hit, "The Idle Class," the secondary by Will Rogers in Edward E. Kilder's stage success, "A Poor Relation," made famous by Sol Smith Russell and the elder Joseph Jefferson.

"The Idle Class," written and directed by its star, presents the world's greatest comic in two distinct roles—first as the familiar figure of the vagabond with the dirty derby, the baggy trousers and the skimpy coat; then as a swagger young man of wealth, married to a ravishing beauty and cursed with the perplexing handicap of habitual absent-mindedness.

The high spots in the comedy are reached when the vagabond wanders onto a golf links with a bag of clubs and no ball and manages to play a game with the paraphernalia of others engaged in the popular sport, and at the bal masque, when it becomes necessary to rescue the forgetful husband from a suit of armor with a can opener.

"A Poor Relation" traces the story of a poverty-stricken inventor who lives in the slums and struggles with a device from which he hopes in time to derive great wealth. This quaint figure has developed a philosophy all his own and brings happiness into the lives of all of his associates.

Finally he enlists the interest of a rich relative and through his daughter rescues himself and his adopted kiddies from the penury in which they have shared hardships for so long. Will Rogers is perfect in the role of the kindly inventor and is splendidly supported by Sylvia Breamer, Sydney Ainsworth and others of note.

Grim History Is Seen in Picture

THE photoplay spectacle, "Judgment," which opens a week's engagement at Moore's Rialto Theater beginning today, is a picturization of the well-known drama, "Mary Tudor," by the immortal French author, Victor Hugo.

Mary Tudor, the first reigning Queen of England, stands in history as a character at times pathetic, at times sinister and cruel. But the daughter of Henry VIII was born in those grim days when a death upon the block was of little moment.

History makes no mention of Fabiano Fabiani, the troubador depicted as the power behind the throne in this grim era, nor of Gilbert, the carver, nor of the woman Jane, who moves through Victor Hugo's drama of Mary's brief but turbulent reign.

Yet who shall say that these names were not chosen by the author to conceal the identity of characters as real as Mary herself—as real as those events which won for her memory its evil heritage, the name "Bloody Mary?"

"Judgment" is said to be a masterful picturization of this engrossing drama.

LOEW'S COLUMBIA "Ladies Must Live"

"LADIES MUST LIVE," the latest and greatest photoplay production by the producer of "The Miracle Man," George Loane Tucker, will begin an extended engagement at Loew's Columbia Theater this afternoon as the featured attraction of the photoplay and musical program announced by that theater for the week at hand.

"Ladies Must Live" is a cinema version of the Saturday Evening Post story of the same name by Alice Duer Miller, which has been interpreted under Mr. Tucker's direction with a cast that is headed by Betty Compson, and which includes Mahlon Hamilton, Beatrice Joy, Cleo Madison, Lucille Hutton, Marcia Manon, and many others.

It will be supplemented by an unusual array of added screen and musical selections, including the latest Mutt and Jeff animated cartoon, the latest issue of the Loew Weekly, and a fine symphonic overture under the direction of Leon Brunsell, "The Merry Wives of Windsor" (Nicholas).

In "Ladies Must Live," his latest conception for the silver sheet, George Loane Tucker has revealed a face of metropolitan existence that has been treated in notable fashion on the stage recently in Avery Hopwood's play, "The Gold Diggers," and only a month ago in William Hurlbut's "The Lilies of the Field."

In other words, it is a story of the "lilies" and the "gold diggers" of modern urban life, the silken darlings of a hundred cities, who live lives of luxury outside the conventions which maintain an outward appearance of rectitude.

To the interpretation of this remarkable and unusually brilliant screen production, Mr. Tucker has brought a cast that emphasizes, in striking fashion, the social elements of his screen drama. The story is rich in romantic interest and a love of motif is carried through with the

JUDGMENT" COMES THIS WEEK TO RIALTO

Ellen Richter, Noted Actress in Europe, Will Be Seen As Mary Tudor in Victor Hugo's Great Masterpiece.

ONE of the great photo-spectacles of the year, "Judgment," said to be superior in many respects to its popular forerunners, "Passion" and "Deception," telling a tense story of love and intrigue, plotting and counter-plotting in the days of Queen Mary of England, and a perfect adaptation from the master-drama, "Mary Tudor," by the immortal French author, Victor Hugo, will be presented by Liberty Films as the major attraction at Moore's Rialto Theater all week, beginning today.

Ellen Richter, a newcomer to the American screen, but noted throughout the capitals of Europe as one of the cinema's most talented artists, will be seen here for the first time in the stellar role.

"Judgment" gives a dramatic chapter from English history and tells the story of the infatuation of the first reigning Queen of England for an Italian adventurer, one Fabiano Fabiani, who has deceived the Queen into believing that he is of noble Spanish blood, and has induced her to elevate him to the English peerage. In her infatuation she does this, but finding him false, she, in a jealous rage, sentences him to death, and then later tries to save him without the knowledge of her countrymen, who are bitter against him.

Her plans are frustrated, however, by the crafty Spanish ambassador, who is seeking the Queen's hand in marriage to Philip of Spain, and who makes use of a simple wood-carver and a serving maid to overthrow the dangerous favorite and cure Mary of her folly.

Miss Richter played the role of Mary Tudor in a recent presentation of the Hugo drama on the speaking stage. The photoplay version is said to be even more tense and dramatic than the stage production, not only from the acting standpoint, but also from the unusually lavish manner in which the production has been made, the somber Old World quality making it all seem real.

The musical program for the week will be featured by the premier appearance at the Rialto of the eminent musician and director, Adolf Schmid, as guest conductor of the famous Rialto Orchestra. Mr. Schmid, during his career, has been conductor of the British Symphony Orchestra, His Majesty's Theater, Covent Garden; the Boston Grand Opera Company, and more recently conductor of the symphony orchestra with Pavlova's Ballet. He is recognized throughout the musical world as one of the finest in his chosen profession and music lovers of the city may look forward to another symphonic treat during his engagement.

The overture given will be what is probably one of the most difficult selections of this character player, Wagner's "Rienzi." The interpretative orchestra score, as arranged by Robert Bond Gotta, calls for other special numbers during the showing.

An attractive program of subsidiary film features is also announced, including a laughable Mermel Comedy entitled "For Land's Sake," another of Tony Sarg's shadow-graph comedies, "The First Steamboat," the characters of which are delineated by marionettes on strings; and an exclusive showing of the latest Fox News.

She Travels Far In Her Pictures

IF May McAvoy were to travel in all the countries which have been the scenes of her various pictures she would be a very well-traveled young woman.

In "Sentimental Tommy" she was "Grizel," a native of "Thrumbs," the Scottish town made internationally renowned by Sir James Barrie.

"A Private Scandal" found her a little French refugee, driven to America by the destruction of her home through German shell-fire.

And now she has been placed in a real Turkish harem. For that is where she is found in early scenes of "Morals," which opens at Loew's Palace today for a week's engagement.

As "Carlotta," English inmate of the harem of Hamdi Effendi, she embarks upon a series of remarkable adventures which land her in the home of Sir Marcus Ordeyne, a staid English peer.

The absolute frankness of her harem training, coupled with the innocence and appeal of a perfectly unsophisticated girl, create complications which render this a very unusual entertainment.

He Had Grip

GEORGE BENEDICT, assistant concert master of the symphony orchestra of thirty solo artists at Crandall's Metropolitan Theater, was confined to his home all last week by a sudden and severe attack of grippe. His chair was occupied by